FINAL YEAR COLLABORATION FILM PROJECT

PRODUCTION HANDBOOK

2017 -2018

MEDIA ARTS

ROYAL HOLLOWAY UNIVERSITY OF LONDON
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Thousands and thousands of details go into the making of a movie. It is the sum total of all these things that either makes a great picture or destroys it. So, this is our mission as producers – to oversee it, to guide it, to give it birth.

- David O. Selznick

INTRODUCTION

Welcome Back!
The 3rd year Final Year Collaboration Production is the most important and challenging practical project for all students who are taking the following options – Directing Screen Fiction (MA3003), Cinematography (MA3012), Creative Sound Design (MA3022) Producing for Film & TV (MA3006) and Screenwriting (MA3005).

The process of producing a short film has been refined over a hundred years and developed into an art form. There is a logic that can be applied to this process, which is governed by the management of time, talent and resources. Each phase is informed by practicality, great attention to detail, and common sense. Team spirit and professionalism are crucial elements in producing a short film.

SCRIPT DEVELOPMENT
Your script must be well crafted before pre-production can begin.

PRE-PRODUCTION
The production must be efficiently organized before cameras can roll.

PRODUCTION
The project must be shot before it can be edited.

POST-PRODUCTION
The project must be edited before it can be screened and distributed.

DISTRIBUTION
The final and true test of a film is finding its audience.

This is only a broad outline of what must happen in the production of a short work. It describes the general flow of activity, but does not address what these steps mean or when and how they need to be carried out. Translating an idea into a film involves the execution of thousands of details. In fact, the success of any film relies as much on management as it does on storytelling. Knowing where to put the camera to capture the key dramatic moment in a scene requires as much skill as coordinating the necessary people, equipment, supplies and locations. One can’t happen without the other.

Your ability to work with a team, maintain a professional attitude and grace under fire are essential to the success of your collaborative experience. As creative people, you are prized
for your individuality, but no individual has the right to inflict harm upon others or to destroy or lessen that, which should be available to all. All faculty, students and staff, deserve to be treated with respect. All equipment should be handled with knowledge and care.

You are expected to meet deadlines both for the college and for your group,

- Attend and contribute to relevant meetings.
- Contribute and respond productively with written and oral feedback within 24 hrs.
- Maintain the highest standards of your specialism
- Demonstrate respectful behaviour to all others working on the project
- Abide by set discipline and safety guidelines
- Respect departmental and College regulations

**SHARED LEARNING OUTCOMES**

_Undertake a collaborative project with an ability to understand and productively work with students from other disciplines and approaches with a professional framework. You should be able to speak a common language with other disciplines and know how to translate decisions using the specific crafts and skillsets at your disposal into your own input to the collective processes._
THE PRODUCTION HANDBOOK

This production handbook has been created to provide you with important information that details the production narrative and schedule you will be required to adhere to. Throughout the two years you have been undergraduates in the Media Arts Department, you have been taught the creative and technical skills required to produce 'content'. Whatever your practice specialism; we have sought to instil within you the concepts and methodologies of that specialism and so enable you to become programme makers and content providers. Now in this, the final project of your undergraduate careers, we seek to complete this process by instructing you in the application of your skills within a professional and collaborative context.

The professional world is very different to academia. As a department, we pride ourselves on the delivery of practice course options that mirror professional practice within the creative industries. The Final Year Collaboration Production is the final step in establishing in you an applied understanding of professionalism so that you are prepared for the inflexible demands of the industry.

Please read this document carefully and refer to it throughout your production process. For example, please note that internal production deadlines carry the same weight as the final submission deadline and failure to conform to these deadlines will result in a percentage penalty, just as if it were an essay submitted late to the department office. In the professional world, the failure to meet a picture-lock or audio-lock deadline would in all probability result in your dismissal. To mirror this, the department will attach a 5% penalty per day. You will fill out a hand-over sheet for each deadline.

Films must not exceed ten minutes and thirty seconds in length, from start of picture to black, excluding end credits.

Films must be no shorter than seven minutes from start of picture to black, excluding end credits. This flexibility is designed to encourage hard editing where appropriate.

Post Production will take place over the Spring Break so do not plan holidays at this time.

All productions must be shot within the allotted schedule. The withdrawal of a cast member or location, at late notice is not a justifiable reason for an extension request and you are obliged to factor in this possibility as part of your pre-production process. New Extension Guidelines do not apply to this collaboration.

Make a great film. We all look forward to watching it on the big screen! Enjoy the process.

Please contact me anytime.

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Programme Director MA Producing
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FILMING WITH CHILDREN

Introduction.

Children are a rich source of stories for film makers. However involving children and young persons under 18 in productions requires an appropriate degree of responsibility and care. At all times the welfare and wellbeing of children and young people is paramount. As a responsible film maker it is crucial that careful consideration and measures are put in place to safeguard the physical and emotional welfare and dignity of contributors under the age of 18, as well as ensuring that their involvement does not cause them to suffer unnecessary distress or anxiety.

Film makers should consider whether or not it is appropriate to involve a child in a project, not just in terms of licensing and supervision, but also in terms of content and subject matter. It may be that they aren’t appropriate for a child to be involved. For example a child’s parents may agree that their child can take part in a film which implies the child was abused - not an uncommon storytelling scenario. Despite it all being ‘pretend’ if the film is viewed by the child’s peers in the future the child may be subject to bullying. It requires considerable maturity to think through these longer term implications.

The use of children and young persons under 18 in films is subject to strict legal controls and requires a licence from the local authority where the child lives. There are also very strict rules, enforceable by law, about the number of hours a child can work and the provision of chaperones etc. Local authorities also have strict guidelines about training and may require criminal record checks for members of the crew. It is important that any student wishing to involve a child or young person under 18 in a project first consults with the department. This must happen at the concept stage. Under no circumstances should an approach be made to a child or young person prior to agreement with the department.

Limitations.

First Year. No use of children, be they actors or subjects, will be entertained. This is an absolute restriction.

Second and Third Years. In general, the use of children will not be allowed. If a film maker can demonstrate exceptional circumstances they may be allowed to make a case for the use of children in a project. The final decision about whether or not the project progresses will rest with the Head of Department.

Post Graduates. Film makers, particularly those involved in the Documentary and Producing programmes, may wish to use children in their projects. This will not be the norm and, as above, the film maker will need to demonstrate compelling reasons for the involvement of children or young persons under 18.

Process

1. At each stage a nominated tutor will monitor progress.
2. Casting. It is strongly recommended that an agent specializing in child actors is consulted. Not only will this make the search for a suitable young actor easier they will also be familiar with the complicated licensing process required by local authorities. The film maker/producer will need to take account of the budgetary implications of the casting/licensing process.
3. Licensing. Once a suitable young actor has been found it is the responsibility of the film maker/producer to begin the process of obtaining a child performance license. An agent can be helpful but cannot obtain a license. The licensing application process usually takes several weeks.

4. Scheduling. It is the responsibility of the film maker/producer to prepare a shooting schedule that takes account of the limitations on hours that a young actor can work. A representative of the local authority granting a license has the right to visit the set at any time during production to ensure that the rules governing the use of children are being observed. They also have the right to immediately remove a child if there are any concerns about their welfare.

5. Supervision of child actors. Chaperones, registered with their local authority, will be appointed by the film maker/producer for the care of children during the production process. The chaperone is acting in loco-parentis and should exercise the care which a good parent might be reasonably expected to give to a child. Chaperones are professional people and their employment will have serious cost implications for the production. The use of parents as chaperones is discouraged.

Here are a couple of websites that provide much more detailed information about the use of children and young persons under 18 in filming.

The local authority covering young actors who live near Egham is Surrey. They have an excellent support service and can offer guidance. Before contacting their child employment team please visit the website below.

Surrey County Council - Guidance on children and young people in employment or entertainment.


Channel 4 also offer comprehensive guidance that will be particularly useful for documentary projects.


----------------------------------------------------------------------------------------------------------------

3rd Year 10 minute Film Production Schedule

AUTUMN TERM 2017

3 Day Film:

This is meant to be a fun exercise that develops your team work. It is a chance to explore story, performance and production in a limited time frame. It will jump-start your creative juices and develop your professional skills as a collaborative film-maker.

Limitations:

- You will be limited to 2-3 characters
• Max. Length: 3 minutes (incl. titles)
• One SD card
• 1 Int. Location – on campus only. (Ext. is allowed but majority of film must be Int.)
• 1 Day Shoot
• From idea to final cut you will be expected to be creative and professional.

We will give you a simple premise to be inspired by and assign the film’s genre. The script should be a single scene or short sequence that involves two characters based on the premise. The point is to work a simple situation to the max. Scenes should not be dialogue based or expositional.

Week 1: INDUCTION WEEK – Briefing and Team Meetings – Wednesday 20 September 12:00 Arts LT3 and Lunch in the Foyer
Week 2: FIRST WEEK OF CLASSES – SHOOT 3 DAY FILM – 28-30 September - TH, FRI, SAT.
Week 3: De-Brief and Screening – Wednesday 4 October – 5-7 pm

| Prep 1 – Tuesday, 26 Sept. – SCRIPT DUE |
| Prep 2 – Wednesday, 27 Sept. – CLASSES WITH COURSE TUTORS and LOCATION SCOUT |
| 9-1 CINEMATOGRAPHY |
| 10-1 DSF |
| 10-1 PRODUCING |
| 10-1 SOUND |
| 10-1 WRITERS: Re-writing |
| Day 1- Thursday, 28 Sept. – Prep/Location Recce/Check-Out Equipment/Rehearsals |
| Day 2 – Friday 29 Sept. – SHOOT |
| Day 3 – Saturday 30 September – EDIT – Submit to server by Wednesday 4 October 11 am. |

Monday 2 October - Equipment Check-in
Wednesday 4 October - De-Brief with all Crew and Teams IN CLASS

SCREENING the Films – WEDNESDAY 4 OCTOBER – 5-7 – PIZZA AND BEER

3RD YEAR GRADUATION FILM SCHEDULE
AUTUMN TERM 2017

Week 1: FIRST DRAFT OF COLLABORATION SCRIPT DUE

PLEASE BE SURE TO LABEL YOUR SCRIPT WITH DATE, DRAFT# AND TITLE.

ADVANCE WARNING: After 3 November you will have Script Tutorials on Wednesday afternoons from 1:00 - 3:00 with your Director, Writer and Producer.

Writers will be developing their scripts in class and with their tutor until 1 November when
we will meet for Script Read-throughs. After 3 Nov. Writers, Directors and Producers will meet for Project Tutorials with one assigned Executive Producer Tutor (Ivan, Mike, John and Gillian).

Scripts Read-through:
Wednesday 1 November AND Thursday 2 November – All Writers, Producers, Directors TEAM groupings agreed. At this point collaboration leaders must sign-off on the content of your film (children, stunts, violence etc.).

3rd DRAFT DUE: 29 NOVEMBER

SPRING TERM 2018

FINAL DRAFT DUE: WEDNESDAY 31 JANUARY

READ-THROUGHS with Actors ALL DAY 31 January – 10-5 – all students and teachers required - 10-5 - ROOM TBD

SHOOT and POST
CHECK-OUT TUESDAY/CHECK-IN MONDAY

Shoot week 1: Wednesday 21 February - Sunday 25 February, 2018 (4 productions)
Shoot week 2: Wednesday 28 February - Sunday 04 March (4 productions)
Shoot Week 3: Wednesday 07 March - Sunday 11th March (4 productions)
Post Production Period Begins for Groups 1 and 2 : Monday, 5 March (8 productions)
Post Production Period Begins: Monday, 12 March (4 productions)

DEADLINE 1: HAND-OVER – PICTURE LOCK - DSF to SOUND AND CINEMATOGRAPHY - NO LATER THAN 10:00AM - 11 April.
DEADLINE 2: HAND-OVER – PICTURE LOCK - DSF to SOUND AND CINEMATOGRAPHY - NO LATER THAN 10:00AM - 18 April.
DEADLINE 3: HAND-OVER – SOUND AND CINEMATOGRAPHY to Producers/Directors - 10:00 AM – 27 APRIL
DEADLINE 4: HAND-OVER – SOUND AND CINEMATOGRAPHY to Producers/Directors - 10:00 AM – 4 MAY.

1.FINAL Hand-in to DEPARTMENT OFFICE: 9-2 – 1 May, 2018 – 8 productions
2. FINAL Hand-in to DEPARTMENT OFFICE: 9-2 - 8 May, 2018 – 4 productions
Break (23 March – 23 April 2018)

**DEADLINE:** HAND-OVER – PICTURE LOCK - DSF to SOUND AND CINEMATOGRAPHY - NO LATER THAN 10:00AM - 18 April.

**DEADLINE:** HAND-OVER – SOUND AND CINEMATOGRAPHY to Producers/Directors - 10:00 AM – 3 MAY.

**FINAL Hand-in to DEPARTMENT OFFICE:** 9-2 - 10 May, 2018

*June Graduation: Final Year Show and Screenings*
TO HELP YOU PLAN: Print this out and keep in your Production Folder

CHECKLIST #1: Development

The Production Team
• Setting Responsibilities:
  • Role of Producer vs. Director
  • Production Timeline
  • Script Meetings Timeline
  • Script Draft Deadlines
  • Final Read-Through – December – Print out scripts for actors
  • Script Notes – track your script notes
  • Book Crew and Do Deal Memo that outlines job and financial investment
  • Research Cast and Locations

The Script
• Research
• Outline
• First Draft
• 2nd and 3rd Draft
• Final Draft and Actors Read-through
• Final Notes and Submission in January
• Get script signed off by Collaboration Leaders re children, stunts, violence

The Budget
• Create a Line-Item Budget
• Get Prices & Estimates
• Do a Finance Plan – how you will fund the film

Fundraising
• Define your strategy
• Write a Proposal
• Make a Pitch film or reel
• Start fundraising ASAP – the sooner the better
Producer and Director act as a team.

Creating a successful film requires the successful collaboration of both producer and director, and equal respect for both roles. They must be able to work well together and understand the script in the same way. Responsibilities of producer and director often overlap; they must consult with each other to maintain proper balance between budget and script. You must discuss the ambitions for your film and agree how much money you can raise for the project.

This year we would like to establish a budget.

The following is a workflow table that identifies key roles during the 4 phases of production.

**WORKFLOW**

<table>
<thead>
<tr>
<th>Role</th>
<th>Development</th>
<th>Pre-Production</th>
<th>Production</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>Locations</td>
<td>Choose crew, Casting, Child Labor Permits, secure locations</td>
<td>Listen to sound View dailies and get sheets signed. View Rough Cut and Final Cut Agree Sound design Develop film festival strategy with director Send out film to festivals Agree Titles and Credits Make sure Cast and Crew get DVD’s and Vimeo links</td>
<td></td>
<td></td>
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<tr>
<td>---</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Funding proposal and fundraising campaign, Scout locations. Do rough Budget. Do rough schedule. Big Picture timeline including post schedule. Book Casting and Rehearsal rooms Do mood boards Start Production Folder</td>
<td>Clear any copyright specific images, clothing and music Contract cast Do Deal Memo with Crew Monitor Budget Organize rehearsals Risk Assessments. Location Recce Create Schedule Agree the look Organize Read-through and Pre-Production Mtgs Check-out Equipment Plan meals, transport Mtgs re sound design and music</td>
<td>Take stills for production folder and publicity Meet with Director, AD, DOP every morning and end of day. Thank cast and crew every day.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Ideas Research story Write outline Meet with Producer &amp; Director Agree Deadlines Deliver</td>
<td>Write further drafts based on notes. Detailed research Final Draft delivered on time Further draft after Read-Through</td>
<td>Write additional scenes or dialogue if requested Write ADR lines and narration if necessary.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Ideas Research story Write outline Meet with Producer &amp; Director Agree Deadlines Deliver</td>
<td>Break-down script Go over Mood board with director and producer and agree approach to lighting and camera moves. Do Location Recce Equipment List agreed Attend Pre-Production Mtg Agree schedule</td>
<td>Go over shot list with director in am and pm. Communicate with team re shots and set-ups. Organize, clean, maintain equipment am and pm. Do Camera Reports Manage camera crew Data Wrangling Careful Archiving</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meet with Producer and Director to discuss style, look and feel of camera work. Attend Script Read-through in Dec.</td>
<td>Meet with Director and Producer</td>
<td>Check-in equipment Grading Hand-over</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breakdown script Location Recce and Approval Meet with Director and Producer to discuss sound</td>
<td>Control quality of sound Get clean tracks, room tone, pick-up lines for wild tracks as safety. Build Tracks Mix Final Mix</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ART DEPT.</td>
<td>Attend Read-through in Dec.</td>
<td>design. Offer examples and establish tone and style. Develop themes and consider scoring with Director and Producer</td>
<td>Sound reports Manage Sound crew Careful archiving</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Meet with Director and Producer Go over ideas, style, help develop mood board with Art Director as well.</td>
<td>Breakdown script Props List Set List Research Agree the look Attend recce Meet with DOP, Producer and Director Hire on Props etc Meet with Helen and Sarah</td>
<td>Dress Set Manage Props Continuity Prep next day Wrap Set</td>
<td>Returns Re-paint or re-decorate if necessary</td>
<td></td>
</tr>
<tr>
<td>COSTUMES</td>
<td>Meet with Director and Producer Go over ideas, style, help develop mood board.</td>
<td>Breakdown script Research Agree the look Costume meetings with Producer/Director and Actors Wardrobe Fittings</td>
<td>Dress actors Continuity on set Wrap and Prep</td>
<td>Returns</td>
</tr>
<tr>
<td>AD</td>
<td>Breakdown script Location Recce Work on final schedule with producer and director Agree pace with director Discuss chain of command Attend rehearsal Attend pre-production meeting</td>
<td>Help prepare call sheets and progress reports Safety officer Control the set Communicate with crew and management Plan ahead Strategy re falling behind and catching up Meet with Director every am and pm re shots and planning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRIP</td>
<td>Check-out Equipment Break-down Script</td>
<td>Work to DOP and AD Maintain equipment Safety</td>
<td>Check-in Equipment</td>
<td></td>
</tr>
<tr>
<td>GAFFER</td>
<td>Go on Location Recce. Break-down Script Check electric outlets and supply and Equipment check-out</td>
<td>Lighting per DOP Maintain equipment, check bulbs Safety</td>
<td>Check-in Equipment</td>
<td></td>
</tr>
<tr>
<td>MAKE-UP/HAIR</td>
<td>Agree look, style with Director and Producer Break-down Script</td>
<td>Do Make-up and Hair</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| PA | Meet with cast  
Do test hair and make-up if necessary | Continuity on the set  
and touch-ups |
| --- | --- | --- |
| | Attend all meetings with producer  
Help with communication, script copying, location paperwork, cast contracts | Work to Producer  
Communicate  
Manage other PA’s, runners  
Make sure cast and crew have latest schedule and call sheets |
Crew Deal Memo

Name:
Student #:
Email:
Mobile:
Driver’s License #:

Position:
Recce Date:
Start Date:       Finish Date:
Rentals:
Terms:
Screen Credit:

Agreed by:
1.  

Crew Name & Title          Producer

2.  

3.  

Date:
**SCRIPT DEVELOPMENT**
*Adam Ganz and Ivan Levene – Screenwriting Tutors*

Students are expected to return from the summer with a finished first draft, which will be further developed with your production team. In addition, this year you will be required to write a scene or short film of 3 minutes to be shot on campus during the first week of classes – the 3 Day film.

Where possible a team will consist of screenwriter, producer and director. Occasionally numbers mean that this isn't possible. Your script will be developed with input from tutors and fellow collaboration students. The script is developed over the autumn term and will be expected to go through several drafts, as the idea is refined and improved and production issues become clearer.

Directors and producers are expected to offer script notes in writing, which will form part of their assessment. Each production group will have two tutorials over the term and the development process culminates in a script reading at the end of the first term with actors. We strongly recommend everyone involved in the process attends.

**Deadlines for submission: SEE PAGES 9-12.**

There will then be an opportunity to revisit the script and incorporate changes before the hand in on the **10th of January.** If the collaboration balance of students is such that it may not be possible to take your script into production, then there will be options, which you may consider. With your permission, your script will be placed in the RHUL Script Bank and will be made available to MA Producing and MA International Broadcasting students as well as other 3rd Year teams. You may also, with permission from your tutor, want to consider a radio drama.

*Final Draft for Production Approval is due 31 JANUARY*
The Screenwriters Role.

During the first term the screenwriter is expected to be fully involved in the development process as part of the producer/director/writer team. It is the writer’s responsibility to take notes at script meetings and summarize these notes for approval in an email to the team and your tutors. All scripts involving child characters must be approved, in advance.

The piece they submit for assessment must be their own response to the notes they have had from others in their production group and tutorial feedback. There is an opportunity in the evaluative essay to discuss the development process and how the writer responded to notes and feedback and how successful they feel that has been.

In the second term the screenwriter's formal involvement in the process ceases. Some choose to be involved in shooting and postproduction; others will feel that their contribution has ended when the script is submitted. However, in every case the screenwriter MUST be credited on the finished film.

Please find the following Format for Screenplay, which we would like you to use.
SCENE I

INT. PITT'S HOUSE – RICKY'S BEDROOM – MOMENTS LATER

EFX On VIDEO: We're in an empty parking lot on a cold, gray day. Something is floating across from us. It's an empty, wrinkled, white PLASTIC BAG. We follow it as the wind carries it in a circle around us, sometimes whipping it about violently, or, without warning, sending it soaring skyward, then letting it float gracefully down to the ground.

Cast: Jane and Ricky sit on the bed, watching his WIDE-SCREEN TV.

Prop

RICKY
It was one of those days when it's a minute away from snowing. And there's this electricity in the air, you can almost hear it, right? And this bag was just... dancing with me. Like a little kid begging me to play with it. For fifteen minutes. That's the day I realized that there was this entire life behind things, and this incredibly benevolent force that wanted me to know.

A beat.

RICKY
Video's a poor excuse, I know. But it helps me remember. I need to remember...

Now Jane is watching him.

RICKY
(distant)
Sometimes there's so much beauty in the world I feel like I can't take it... and my heart is going to cave in.

After a moment, Jane takes his hand. Then she leans in and kisses him softly on the lips. His eyes scan hers, curious to see how she reacts to this.

JANE
(suddenly)
Oh my God. What time is it?

SCENE II

INT. BURKHAM HOUSE – DINING ROOM – MOMENTS LATER

Wardrobe

Lester sits at the table in sloppy clothes, eating his dinner voraciously and drinking beer from a bottle. Across from him, Carolyn picks at her food, watching him with contempt. EASY-LISTENING MUSIC plays on the STEREO.

(Continued)
Autumn term:

The Director is responsible for fundraising with the producer and should get started early. Determine what you can afford and cut your production to that budget. Do not make financial decisions without the full consent of the producer and if implicated, the crew.

You will provide the screenwriter with production notes for each of three drafts of the script.

You must attend all script meetings and the whole of the script read-through day, as your observations of other student’s work is an important part of your learning.

There will be a process mark (10%) for each stage of the development process. Any single deadline (or workshop) not met, will result in a 5% penalty. YOU MUST COMPLETE A HAND-OVER SHEET IN POST-PRODUCTION, ENSURING THAT THE DEADLINE HAS BEEN MET. No lateness will be tolerated.

The Director must attend the Read-Through of the scripts on 6 December.

The screenwriter’s final (assessed) draft will be handed in on the Monday, January 10th 2016.

You will be fully involved in the casting process, locations reccees and where necessary finding production designer, wardrobe and makeup crew.

Together with the producer, you will assign significant roles for DSF students on your shoot (1st AD, continuity, grip etc.) and will work on at least one other shoot in a significant role.

You will prepare for and lead a full technical recce, involving all HOD’s and visit to all locations.

You will prepare for and lead a pre-production sign-off meeting a week prior to your shoot. You will present your vision for the film and will prepare with your cinematographer’s input a visual presentation.

You will meet with your team on a regular basis to discuss key production issues. You will communicate fully with your cinematographer and crew during pre-production as well as every morning and at the end of the day during production. In post-production you will stay on schedule and hand-over on the dates required.

There is a 24 hour rule re response rate to emails and phone calls from your classmates and professors.

At all times you will be professional, collaborative and respectful.
SHOOTING:

As per time table in Handbook.

POST-PRODUCTION

We encourage you to edit each other’s films and believe you will get a far better film if you distance yourself from the editorial process. This is professional practise and of course you will be working closely with your editor. Editing will only commence with the completion of all productions.

You are expected to screen a rough cut and two other edits, and to hit a picture lock deadline of 18 APRIL for hand-over to sound design and cinematography students. You must sign a hand-over sheet and ensure that all elements are delivered to sound designers and cinematographers on time. You will work with the sound designer on the sound design, as appropriate and discuss the picture grade with your cinematographer.

After sound design hand-back on 3 May, you will complete a final mix and your cinematographer will be involved in the picture grade before submission.

Films submitted for assessment must not include title sequences, but you will be expected to complete a full-title sequence version of your film for festivals and End of Year Show. Remember that Titling is a creative process and crucial to engaging an audience from the start.

Timings for submission will be from 1st frame of picture and will not include title sequences or departmental logo. Films must all carry the departmental clock at the head of picture and finish with the departmental logo.

PRODUCING

MIKE DORMER

The Responsibilities of the Producer

• The Producer is responsible for overseeing all details of production. Directors, writers, cinematographers, sound designers have specific responsibilities and it is your job to co-ordinate their work.

• Communication is everything on a production and you are responsible for making sure that everyone knows what they need to, at all times. During the Development process you must make sure that the Writer delivers on time and that the script is distributed to the team and all the teachers.

• It is the Producer’s responsibility to write the Budget and consult with the Director and Crew to be sure that all inevitabilities have been considered. You must cost the actor’s travel expenses, food and drink and in addition you may pay for crew travel and catering, props, costumes, location costs, etc. Traditionally, we do NOT pay actors but do pay for their meals and transportation as well as DVD of the finished film.
• It is your responsibility with the Director to raise funds for the production. You must be very clear with your crew if you expect them to contribute. Most productions that shoot for 5 days will cost at least £500 as a rule of thumb. Productions should not have a budget any higher than £2,500 without special permission from the HOD.

• You and the Director are responsible for fundraising. Get started early if you want to do a crowd funding campaign or raise money through various enterprising events.

• You will organise Location, Recce’s, Pre-Production and Sign Off meetings, the production of a properly formatted shooting script, book equipment and ensure it has all been collected. All this must be completed well before the beginning of the shoot and to a timetable agreed with the teaching/technical staff. You will make sure that all crew members sign deal memos and that all discussion regarding financial investment and participation are agreed upon in advance.

• You will need to produce a Production Schedule and individual Call Sheets for each day of the shoot. Inevitably there will be changes to the schedule and these must be communicated to the whole cast and crew as well as your tutors.

• Data Protection Act – Please check college policy and obligation under this act: the act https://www.royalholloway.ac.uk/aboutus/governancematters/accessstoinformation/home.aspx

• Location safety is the prime responsibility of the producer and a safety briefing must be held at the beginning of each day and whenever the crew moves to a new location.

• At the end of each shooting day the producer will need to issue Call Sheets for the following day, check that that all equipment has been safely removed or securely stored. In addition, you are required to write up, with the AD, Production Notes/Progress Report to be distributed to the Director and your tutors.

• There should be a final check of the location and any damage reported to the owner immediately.

• At the end of the shoot it’s the producer’s responsibility to ensure that all equipment is checked and promptly returned to the Location Store.

• The Producer is responsible for ensuring all equipment is returned on time and that fines relating to late delivery are paid.

• In the event of any claim against the College’s Public Liability Insurance, there is an excess cost (currently £250) which will normally be redistributed as follows: 50% the Department of Media Arts, 25% the Producer and 25% the Director, unless there are circumstances that require otherwise, including inappropriate conduct.

• In the event of any equipment loss or damage other than negligence, malicious damage, etc., the relevant department head will pay an amount up to £75 for the cost of repair or replacement.
• If equipment is hired from the outside the Producer and Director are responsible for the paying the deductible. The department will pay the first £150 but the students are responsible for the remainder of the £2000 deductible (£1850.)

• If the equipment is stolen, it is the Producer’s responsibility to contact the Police, provide the necessary statement, and obtain a crime reference number to facilitate an insurance claim. The Producer must do a Production/Progress report every shooting day and record any loss or breakage on this form.

• The Producer is responsible for overseeing Post Production and must make sure the Hand-Over paperwork is done and that all deadlines are met by 10:00 AM on the day due. You must be involved fully and take charge of all details including copyright clearances of music and other copyrights.

CREATIVE SOUND DESIGN
RHYS DAVIES

The Responsibilities of the Sound Designer & Boom Swinger

• Each Creative Sound Designer will be required to assume two roles during the production process. The first is that of Location Sound Recordist/Track Layer/Post Production Sound Designer. This will be your primary role. You will also be required to Boom Swing for a different production.

• The LSR & BS for each production will be expected to attend ALL location reconnoitres. You will take a Zoom H5 and a Boom Mic to record wildtrack/ambient environments for each proposed location (see ‘the technical reconnoitre equipment list’ below). You will then write a location report, detailing any potential sound recording issues with that location. This is especially pertinent for locations where dialogue scenes are to be shot. Keep a copy of that report to include in your sound designer’s production logbook and give the original to the producer. (You should also give the producer a copy of the wildtrack recording, especially if you believe the environment to be inappropriate for dialogue recording.)

• During the production shoot, the LSR will be responsible for setting the appropriate recording levels and will work with the boom swinger to choreograph the actions of the boom, with regard to dialogue and shot type. It is also the responsibility of the LSR to monitor the sound recording on headphones and draw the director’s attention to any extraneous noise (car passing close by; plane flying overhead; buzzing fridge and other miscellaneous noise) during a dialogue recording take. Note that we cannot undergo a process of ADR in post-production because of time limits and so clean dialogue sound MUST be recorded on location. It is vital that the director is reminded of this throughout all the dialogue scenes shot, if noise is an issue.

• Shoot 25 fps film and 24 bit 48k sound

• At the end of each shoot day, you must archive all recordings from the SD cards onto a computer. Please use different SD cards for each production day – do not erase
them because they are the audio backup. Give the previous days SD Card to the producer along with the original sound log sheet at the beginning of the next day. Note – any issues with sound experienced during the day’s shoot MUST be included in the log sheet for that day. Make a copy of the log sheet to include in your production logbook.

- Once the production shoot is complete, the responsibilities of the Boom Swinger are over. The Location Sound Recordist assumes the role of Track Layer and will work with the editor to lay and sync the audio with the video in FCPX. This must be done before video editing can take place. DO NOT try to track lay on an edited timeline, where the slates have been removed.

- During the picture editing stage, keep a dialogue with the editor/director open and make sure the editor is not making sound decisions without your input. Also, use this time to prepare room-tones and wild track beds, non-diegetic music pads and other non-sync dependent sound in readiness for the picture lock.

- Once you have received the picture-lock, (18 APRIL) you can begin work on the post-production, designing in 5.1 surround sound. This, along with a stereo down-mix, must be completed by the sound-lock deadline (3 MAY) You are required to provide the editor with both the 6 channel and 2 channel versions of the design.

- Submit to the Williams Server and to the Department Office (on a data stick), the production copy of the film (i.e. the picture-lock version you worked on) along with the 6 channel and 2 channel versions of your completed design. You must also submit your Sound Designer’s Production Logbook to the Department Office. All submitted materials should be labelled with the course number MA3022, the title of the film and your candidate number only. We do not want to see your name included on any examined material.

**CINEMATOGRAPHY**

**NEVE CUNNINGHAM**

**Shoot 25 fps film and 24 bit 48k sound**

Each student will be responsible for Lighting and Camera Operating on at least one film (not just lighting or operating). They will be assessed on the whole film (not just a show reel of clips). They will be required to grade the finished film. (Check Production schedule for exact dates).

They will be required to produce a Cinematographer's Notebook which will accompany the finished film.

They are required to attend the Script Read-Through on 6 December.

They will attend all location recce’s and pre-production meetings. At all times they will maintain a professional work ethic and demonstrate their ability to work as a key member of the team. They will make sure that the Producer and Director agree a Crew Deal Memo and establish parameters for their financial contribution to the project.
They are responsible for Equipment Lists and checking the equipment in and out. The cinematographer’s are responsible for communicating the lighting and camera style of the film in consultation with the director. All discussion should take place in pre-production and not on the set, in front of actors. The success of a production has everything to with the effective communication between director and cinematographer.

If the numbers of students and the number of films do not tally, we will work out a way to share out the responsibilities so that all students can be assessed fairly.

PRE-PRODUCTION

The Technical Reconnoitre (Recce)
Keith Buckman – Head of Technical Services

The technical reconnoitre is where the shoot locations are signed off by the various production departments. The Location Technical Recce team must consist of:

The Director
The Location Sound Recordist
The Producer/Production Manager
The Assistant Director
The Cinematographer
The Gaffer
Set Designer
Props

The equipment to be taken to log each location:

- A Stills Camera or Smart Phone
- A Location Field Recorder
- Headphones
- Boom Pole
- Gun-microphone & XLR cable.
- Long tape measure, compass, and notebook

Please read Location Safety Code of Practice carefully:
All forms and important guidance notes can be found on the Department Website:
https://www.royalholloway.ac.uk/mediaarts/informationforccurrentstudents/home.aspx

All key Crew Members must sign the Location Recce Form and Agree to the Location. The Producer is responsible for getting the Recce Form signed by the team and must submit it at the Pre-Production Meeting.
The Location Safety Form has been designed to record some general information about the location. Use the guidance notes on the form and if there is anything that requires clarification you can seek advice from the Location Store or the Head of Production Facility.

- Before visiting the location, ensure you have gained permission to film from the correct person or authority. For rented accommodation this needs to be the landlord or property owner rather than the occupier, otherwise there is a risk of breaching their tenancy agreement and the landlord would have the right to terminate shooting.

- Ensure there is a local contact you can liaise with to find out how the location operates. This includes any specific instructions that need to be followed, including emergency evacuation, and basic things which may need to be negotiated such as unlocking locked doors, turning off noisy systems (including freezers and refrigerators), smoking and eating/drinking restrictions, etc.

- You MUST ask your contact to show you the electrical distribution box (i.e. the consumer unit) for the location. Determine the maximum current available for each circuit and plan where you will plug in your lights without overloading those circuits. The location of the box should be marked on your location recce plan in case a circuit breaker needs to be re-set during production. Take a photo of the breaker so it can be referred to, if necessary. Avoid touching the box as there is the risk of being accused of tampering in the event of a failure. BEWARE! All parts should look new and up-to-date. If you see any signs of deterioration, damage, or burning, choose another location!

- You also need to assess the location’s parking, access and equipment loading arrangements as well as green room and toilet facilities.

- Ideally you should recce the location at the same time of day you intend to film in order to note any lighting, sound and operational issues (e.g. parking space) that may be consistent with certain times of the day. Otherwise, you need to ask your location contact if there are any sound or operational issues that need to be factored in. A good example in the local area is aircraft noise, which will vary depending on wind-direction and runway used for take-off and landing. Other examples include tides, school playtimes, and events such as major football matches or local community fun days. Do your research.

- In addition to the actual film set, you need to find and designate service spaces for safe and secure storage of idle equipment, props, costumes, personal belongings, and for your actors to make-up, change costume, toilets or rest off-set.

- Consider also any need for providing catering and refreshments, especially for a long shoot, taking into consideration food hygiene (you don’t want your actors claiming compensation of food poisoning), and safety with hot drinks (similarly, scalding).

- For exterior locations, you need to ensure there are means of providing these service areas in adjacent buildings or by using vehicles. Make a note of any special requirements in terms of clothing and footwear, taking into account the possibility of adverse weather. You must provide a warm shelter and toilets nearby.

- Take plenty of photographs of the location. Know where the sun sets and rises (there are phone apps for this). These can be used for planning any production design aspects, including camera framing (especially what distracting features you can hide out of frame),
available light, etc., and to note any operational issues such as instructional notices, or to use as evidence in case of subsequent disputes such as damage claims.

• Your Sound Recordist should record some sound for a continuous period of about 4 minutes to identify any significant variations and do a clap test to gauge the level and quality of reflected sound in the space. This will require the rest of the crew to be quiet during the recording.

• Measure the operating dimensions of the space (including height), noting key features such as doors, windows, installations, practical lighting and electrical connection points. Make a Floor Plan for each location.

• If you are planning to use the Indie dolly and track kits, these can only be used for interior shots on a level floor and you need to ensure there is enough space, including any stand-off or clearance, to set up and operate them. It will help if you take accurate measurements during your recce so you can set up and rehearse your tracking shots on a marked floor in a large space.

• Data Protection Act – Please check college policy and obligation under this act: the act [https://www.royalholloway.ac.uk/aboutus/governancematters/accesssstoinformation/home.aspx](https://www.royalholloway.ac.uk/aboutus/governancematters/accesssstoinformation/home.aspx)

There will be THREE assigned recce days. Please check with your tutor as to the exact dates.

If any member of the team has a Theory class on that day, we will allow the equipment to be booked out on the Friday before so that you can do the recce over the weekend or by arrangement with your team.
CHECKLIST #2: Pre-Production

Casting

- Do Character Break-down
- Submit Casting Calls to various Casting Sites
- Reserve Audition Space
- Copy ‘sides’ for Auditions
- Bring Camera to record auditions
- File Child Performer Permits if permission from HOD has been granted - 1 month in advance of Shoot Date.
- Hire professional chaperone
- Schedule Auditions
- Book Rehearsals
- Print Actor Releases and get them signed before Shooting!

Hiring Crew

- Hire Key Crew & Support Crew
- Do Crew Deal Memo re Terms, Dates and Re-imbursement of Travel
- Schedule Production Meetings
- Schedule Read-throughs
- Schedule Pre-production/Sign-off Meeting
- Do Risk Assessments and Location Safety Checks - http://productionbuddy.royalholloway.ac.uk/

Art Department

- Props and Set List
- Wardrobe Break-Down re Costume Days
- Make-up and Hair – Special EFX?
- Agree Mood Boards, Style, Tone, Colours
- Consideration for Building a Set/Locations
- Book Wardrobe session with Actors
- Book Hair and Make-up session with Actors if necessary
Locations

- Search Location
- Location Permissions and Release
- Location Permit
- Complete Risk Assessment and send to tutor
- Notify Police etc.
- Maps
- Location Recce with key crew

Production

- Schedule and Budget
- Book Pre-Production/Sign-off Mtg
- Location Recce
- Final Script with Scene Numbers
- Crew List
- Call Sheets
- Equipment list and pick-up
- Final Meetings with Director and all creative team

Insurance & Permits

- Lost, Stolen, Damaged Equipment
- Shooting on Public Property in UK
PRODUCTION

1. Production Shoot Dates

This year there will be **three** weeks of production.

Shoot week 1: Wednesday 21 February to Sunday 25 February 2018  *(4 productions)*

Shoot Week 2: Wednesday 28 February to Sunday 04 March *(4 productions)*

Shoot Week 3: Wednesday 07 March to Sunday 11\(^{th}\) March *(4 productions)*

*All equipment must be returned to the location store on the following Monday before 11am*

2. Booking Equipment In & Out

**The Producer is responsible for all equipment, check-out and check-in**

After you have filled in the Risk Assessment Forms, and you have been approved make sure you **send a detailed equipment list through to the Equipment Store 5 days in advance**.

Each of the following members of the production team are required to be present for both the booking out and return of the equipment. This is to ensure that the equipment as it is transferred from the store to car is never left unattended and that all equipment is checked by the team before it is booked out. Once the equipment has been checked to the satisfaction of the team, the Producer will then sign a form stating that all the equipment at the time of the booking was in full working order.*

* The Director
* The DOP/Cinematographer
* The Producer
* The Location Sound Recordist

Because there will only be three kits being booked out on the Wednesday, each kit will be laid out for your inspection. There will be three booking out slots available and these should be pre-booked by the producer with the member of staff in the Equipment Store.

**Booking Slots (one slot per production)**

Slot 1: 2pm  
Slot 2: 3pm  
Slot 3: 4pm

The team will then have 45 minutes to check the equipment. The producer will then have to sign a receipt confirming that all the equipment taken has been checked and is in working order before it is taken away.

*Any production team that does not fulfil these criteria will not be allowed to book out equipment until the following day.*
PRODUCTION DESIGN & ART DIRECTION

The ‘art director’ will scrutinize the script carefully, and, in conjunction with the director, arrive at a visual plan for the picture. A basic decision will be either to shoot the entire picture on practical locations, on sets, or a combination of the two. Whatever the decision, the art director/producer must come up with a budget and a schedule to accomplish his/her task. If it is a question of whether or not to shoot on a set or in a practical location, compare the costs of construction and set dressing versus paying a location fee.

**Breakdowns - Listen To the Script.** The Art Director must read and breakdown the script from his/her standpoint. The “look” of the project has its origins in the script and the final product springs from it. An in-depth analysis of the script affords the art director an understanding of the story, character and theme as it evolves through the plot, all of which can and should be reflected by the art direction.

**Considerations - Building A Set or What the Camera Sees**

Probably the most important consideration in the construction of a set is determining precisely what is in the frame. The art director needs to find a balance between

1. How the director envisions the scene
2. The budget
3. Some flexibility for adjustments.

If the director only needs to see a bed in a corner of a room, to build a fully dressed, four-walled room is unnecessary. Conversely, the director should not order a fully dressed, four-walled room and then shoot only the bed in the corner.

**It Is an Illusion.** The beauty of the medium is that it doesn’t have to be real to look real for the camera. Costume jewelry, for example, looks as real to the camera as true gems. Whereas an actress cannot deceive the camera, a ‘thing’ can. You can make your audience believe anything if you are convincing enough.

**SET DRESSING**

Set dressing is everything that is placed on the set. This includes rugs, lamps, furniture, paintings, windows, chandeliers, cabinets, etc., and all the extraneous details such as plates in the cabinets, bulbs in the chandelier, etc. Set dressing DOES NOT include smaller items used specifically by the actors, such as guns, canes, lighters, rings, etc.

**These are props.**

The art department is responsible for “dressing” the location. That may be as little as spreading a few leaves and greenery near a park bench to make it look like fall, or as much as creating an entire set from scratch. The locations and their details set a tone for the film, can help tell your story, and convey a great deal of information about the characters themselves. Sometimes a key detail in the frame will solidify the credibility of a scene or moment.

**Firearms and imitation firearms** are illegal without a license. Only a licensed practitioner can handle them. It is an offence with up to 10 years in prison to carry with intent, or to be perceived as carrying with intent an imitation or real firearm. The use and handling of weapons is a delicate issue.
On an interior set, keep the prop secured until the shooting. On an exterior location, make sure that everyone nearby, especially the police, are aware that a scene with the gun is about to be photographed. You never know when a passer-by might misread the scene and take action.

**Food.** If it is required that food be eaten in a scene, make sure that it is purchased in advance and that someone can prepare it. Make sure all food items are bought in bulk if possible.

**WARDROBE**

The costumer, or wardrobe designer, art director, producer and director form a concept for the look of the wardrobe in the show. An artistic choice might be to have the lead actress in bright colors, and the secondary characters in grays... (Think Douglas Sirk) or they might choose pastels, or specific materials... whatever they feel contributes to the overall statement of the story, the characters, and style of the production.

The wardrobe department has to make a character identifiable by the clothes they wear. The costume design is determined by the script, as well as input from the director and costume designer. As with the other sub-departments within the art department, the costumer should consult with the actress they have to outfit. Clothes make a very definite statement about the character. Even though we are taught that you cannot judge a book by its cover, most people receive a very strong first impression based on how a person is dressed. What each actor wears provides worlds of information about their character.

**Doubles.** If a scene calls for damage to the costume (a process called ‘distressing’), the costumer will need to have doubles and triples of the same set of clothes. For example, a character is supposed to be stabbed in the chest. A blood-pack under the shirt is rigged to ooze red liquid to give the illusion that the character is wounded. When the director calls for “take two,” the dresser replaces the shirt with a new one. It goes without saying that you should NEVER distress the actor’s personal clothing or property.

**MAKE-UP & HAIR**

This department works very closely with many production departments. Equipped with the director’s vision, a makeup artist and/or hairstylist will work to fit the character style and attitude. Whether it is a simple touch-up or special-effects makeup, carefully planning is needed to make sure those supplies are collected to fit the needs of the actors and their characters on set, as well as the time needed to prepare. Make sure you find the right person to do this job. There are many training academies that have students who would like the experience, especially when it comes to blood and gore! But always do a camera test. Make sure your Make-up/Hair person is on the set, near the camera at all times for touch-ups and fluff–ups - always have the powder at hand. No shiny noses please.
CHECKLIST #3: Production

Checkout

- Review Check-Out Procedure – is all equipment in working order
- Take a photo of it all
- Review Equipment carefully
- Collect Equipment per Equipment Store

Set Procedure

- The Shoot: Setup Day 1
- Maintain Organization and Communication on Set
- Call the Shots
- Review Safety Procedures

Safety First!

- Lighting Safety
- Studio Safety
- Extreme Weather
- Proper Turnaround
- Stunt Safety

Approval for stunt work, prop weaponry, and pyrotechnics requires the supervision of a licensed specialist or stunt coordinator.

THE DAY OF THE SHOOT

Director and DOP discuss the shooting schedule for the day or may decide on the first set-up of the day and where the camera is going to be placed. The director might have had some new ideas based on the rehearsal and may have different viewpoints on how to shoot the scene. When the director sees the completed set or dressed location, it may inspire him/her to “reveal” the environment or characters in another way.

Upon arrival at the set or location, it is customary for the director to conduct a short run-through rehearsal of the first scene with the actors. The director and director of photography then make a plan for the day’s photography based on the storyboards and/or floor plans, as well as information gleaned from the rehearsal.

The DOP directs the gaffer to set the lights, the camera department to set the camera. As lights are being staged, the DOP is moving around with his/her light meter to check light readings from each unit. Once in place, stand-ins may have to sit while tech rehearsals take place for focus, dolly moves, and lighting.

The director of photography will have the camera dept. place the camera. The 1st assistant camera (1st A.C.) will prepare the camera and the appropriate lens for the first shot. The gaffers will set the lights.
SET PROCEDURE

The producer/AD will determine and notify crew of staging areas (the areas where the dramatic action will occur). Unload and position equipment. Every piece of equipment (camera, lighting, sound, props, make-up, costume, etc.) should have a secure place to reside for the duration of the shoot day.

1. The director blocks the scene with actors and/or stand-ins. Crew members should watch, noting relevant action to their role.
2. Camera positions are marked. Actors’ positions are marked. Actors leave.
3. Director indicates basic coverage of the scene to crew department heads.
4. Crew sets up lights, under the direction of the camera person. Sound Recordist sets up mics. Cables are dressed out of the way and/or taped down.
5. A microphone hum test is taken with all lights and other AC powered equipment on.
6. Actors arrive from make-up and wardrobe. They may or may not rehearse one more time. First run through is for basic technical action. Second run through is for performance values.
7. Camera is checked. Lighting tweaked. Director checks for framing.
8. AD calls for quiet.
9. At the beginning of each take the 2nd A.C. will jump into the shot and mark it with a slate. The slate should be clearly marked for each upcoming shot, indicating scene number, take number, sound number (if recording separately). It is held open in front of camera, well-lit and in focus. Assistant Cameraperson: “Scene 49 Apple, Take 2, Sound 57.”

CALLING THE SHOT

• Quiet on the set!
  This signifies the calm before the storm.

• Roll sound!
  The sound recording is activated.

• Roll camera!
  The camera is turned on and is recording.

• Slate!
  A clapboard is placed in front of the lens to identify the shot. The clappers are snapped shut.

• Action!
The director signals for the actors to begin and/or for the camera to move.

- Cut!

The director signals for the actors and/or camera to stop.

- Back to one!

This signals a repeat of the shot.

- Camera moves!

When the shot is satisfactorily "in the can" the camera moves to the next position or "set-up."

- Martini shot!

The last shot of the day

- That's a wrap!!

Principal photography for the day ends.

The Day works when:

- You Plan realistically
- You keep open communication with all departments
- Everyone knows what they are doing and what the work plan is
- You pace the shoot – keep an eye on the time and know when to speed up and slow down
- Keep your actors informed. Talk to them.
- You are courteous and polite. Always.
- You value everyone’s contribution.
- You worry about Data Wrangling – BACK-UP, BACK-UP, BACK-UP!

REMEMBER: YOU ARE ONLY AS GOOD AS YOUR WEAKEST LINK.
POST PRODUCTION

Post-production is possibly the most demanding part of the filmmaking process in this department. The timeframe between completing the production shoot and handing the completed film into the department office is tight. In that time, the rushes have to be logged and imported, the location sound, may or may not have been recorded on a separate field recorder, needs to be track-layered. The film must then be edited before the picture lock deadline. Sound designers then have to design both a 5.1 and stereo design and hand both to the editor/director, who then has to author the final DVD using DVD Studio Pro. Consequently, it is vital that each post-production team is organised and able to manage their time effectively.

For all production teams, the post-production process begins on the 12th March 2018

<table>
<thead>
<tr>
<th>OVERVIEW OF POST SCHEDULE</th>
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<tbody>
<tr>
<td>Post-Production start date (Groups 1 and 2) - 5 March 2018</td>
</tr>
<tr>
<td>Post Production Start Date (Group 3) - 12 March</td>
</tr>
<tr>
<td><strong>DEADLINE 1.:</strong> HAND-OVER – PICTURE LOCK - DSF to SOUND AND CINEMATOGRAPHY - NO LATER THAN 10:00AM - 11 April.</td>
</tr>
<tr>
<td><strong>DEADLINE 2.:</strong> HAND-OVER – PICTURE LOCK - DSF to SOUND AND CINEMATOGRAPHY - NO LATER THAN 10:00AM - 18 April.</td>
</tr>
<tr>
<td><strong>DEADLINE 3:</strong> HAND-OVER – SOUND AND CINEMATOGRAPHY to Producers/Directors - 10:00 AM – 27 APRIL</td>
</tr>
<tr>
<td><strong>DEADLINE 4:</strong> HAND-OVER – SOUND AND CINEMATOGRAPHY to Producers/Directors - 10:00 AM – 4 MAY.</td>
</tr>
</tbody>
</table>

1. **FINAL Hand-in to DEPARTMENT OFFICE: 9-2 – 1 May, 2018** – **8 productions**

2. **FINAL Hand-in to DEPARTMENT OFFICE: 9-2 - 8 May, 2018** – **4 productions**

**FINAL Hand-in to DEPARTMENT OFFICE: 9-2 - 10 May, 2018**
PLEASE BE SURE TO COPY THIS AND SIGN AT EACH HAND-OVER:

<table>
<thead>
<tr>
<th>3RD YEAR COLLABORATION FILM</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HANOVER NOTES</strong> — <em>to be filled in on hand-over date detailing all elements received. Signatures from both required. Deadlines not met receive 5% penalty.</em></td>
</tr>
<tr>
<td>Production Name:</td>
</tr>
<tr>
<td>Deadline Date:</td>
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<tr>
<td>Date of Hand-Over:</td>
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<td>Date to be Returned:</td>
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<td><strong>Handing over: Name:</strong></td>
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<td>Course No.:</td>
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Elements received (please list precisely)
Production Spaces

Each production will have the exclusive use of a bespoke production space on the department’s media server. **ALL** post-production work must be saved directly into that space. No student is permitted to use their individual spaces for this project. All assets along with the Final Cut Pro, Soundtrack Pro & Logic Studio timelines must be saved in the appropriate folders in that production space.
The students with access to this space will be:

The Director
The Editor
The Cinematographer
The Sound Designer
The Producer

Many of you now have their own MacBook Pro laptops or iMac desktops on which you have installed Final Cut Studio and it is natural that you might wish to work on your film project using your own system. We will allow this once the tape logging and track-laying has been completed in a Williams edit suite. However, **ALL** assets, time-lines (adequately labelled) and related media **MUST** be copied into the bespoke production space before the Picture Lock deadline (**11th April**).

Logging and Capturing

Whilst the editor and director log the shots and takes to be imported into FCP, the location sound recordist must import the sound files into a suitably labelled folder in the bespoke post-production space. Each sound file must be labelled with the Shot and Take numbers (as noted in the production sound log).

**NOTE:** If you are shooting on any camera other than RHUL’s you should check with the technical staff to see if it will create any difficulties when you come to archive or edit. The main thing to bear in mind is that most cameras compress the video heavily to fit onto SD cards, etc. Editing
with this is problematic and all footage should be converted to ProRes 422 by ensuring that ‘Create Optimized Media’ is enabled when you import. If this is not enabled and you have problems with glitches, errors, out of synch audio etc. then, often, the only advice we can offer is to convert your footage and re-edit. If you have already edited your entire film, this is not desirable, so please ensure you get it right from the start!

Track Laying

Once the media (video and audio) have been logged and captured as assets in your post-production space, the editor and the location sound recordist (post-production sound designer) should work together in FCP to lay down the audio onto each shot, using the visual image of the sync-slate with the audio click of the slate to synchronise the audio with the video. The Director and Sound Designer need to meet and discuss the creative and practical aspects of the Sound Design. The sound designer can note where originated sound is employed and where sound has to be designed in post. The general rule of thumb in this is that ALL dialogue scenes need the originated sound, whilst anything else can be stripped out and replaced with designed sound, if deemed appropriate by the sound designer. Make sure that it is very clear who is doing what. There is no time for mis-communication. Make sure that the sound designers have as much time as possible to design rather than just fix the sound.

Note to Directors:
We do not ‘fix it in post’ where dialogue is concerned. The department has decided that there will be NO ADR used in these projects. The dialogue recorded on location WILL BE the dialogue in the final edited piece. In post, only work with circled sound takes. That is why we take notes. If the sound recordist has indicated the sound is NG or sub-standard do not use that take.

Do not shoot a scene containing significant dialogue:

- Underneath the landing flight-path for Heathrow Airport.
- Next to a busy road
- Close to a building site
- Where any kind of music is audible, however distant.
- Buzzing fridges/cookers/air conditioners.
- Did I mention the traffic and the planes?

Please take some time to assimilate this – ALL dialogue must be recorded in an environment that does not contain a great deal of noise*.

*In common use, the word noise means any unwanted sound. Noise can block, distort, change or interfere with the meaning of a message in human, animal and electronic communication.

For non-dialogue scenes, the locations you choose are not so important because if required, all location and wildtrack audio can be stripped out and replaced with library or other source material.

Editing
It is recommended that you edit another student’s film, as this gives both editor and director valuable, fresh opinions and insights into the material. However, due to the very short post-production schedule, we recognise that this may not always be possible, so it will not be mandatory to edit another student’s film. If you are cutting your own material, it’s essential that you screen each cut to your producer and take on board their comments and ideas. You need a perspective on the story and the producer’s input is essential to the final cut and final mix.

**Picture Lock**

**The deadline for this is 12:00 NOON - 11th April 2018.** You will also be required to copy these DATA files into a bespoke production shared space, where it will be time-stamped. Late submission will result in a percentage penalty as published in the Student Handbook. From this point on Directors and Editors will NOT be permitted to make any change in timing of ANY edits within the film. However, they are free to work on the film in any way that does not alter any of the edit points – for example, colour grading.

**NOTE: Editors – the first thing you should put on your timeline – the VERY first thing is the Media Arts Ident. Do not put it on at the very end of the process because you may well create synchronisation drift in sound and image, if you do not have the sync-tone present and included in the Picture Lock – the sync tone is there to lock in the picture with the audio**

Any editor or director who continues to edit their film after the picture lock deadline will receive a percentage penalty. This is because any alteration of edit points will undermine the post-production sound design that is scheduled to take place at this time. We will compare the timeline of the video-lock submitted film with the final authored film to check this. You are required to fill-in the Hand-over sheet and make sure that all deadlines are met.

At this point, a duplicate project should be created within the production space and renamed to add ‘For Sound Designer’ on the end of the project name so that it is immediately identifiable and also so that the sound designer is working on a COPY of the project, in case of problems.

**Sound Design**

Sound design students will be required to produce both a 5.1 surround sound (formatted as an AC3 file in preparation for authoring in DVD Studio) and a Stereo file (formatted as an AIFF 48K file). You are free to use library sounds and location wildtrack/Foley as you deem appropriate. Whilst you may track-lay and build your design on your own laptop, you are obliged to copy all timelines and assets into the bespoke production space in time to mix the design in one of the 5.1 equipped edit suites.

The deadline for handing the completed sound designs back to the editor is **12:00 NOON on the 3 May**. You must also copy both designs into the production shared space, where it will be date stamped. Late submission will result in a percentage penalty.

**New submission guide lines:**
1. After completing an assessed piece of work, students must export a file using the submission guidelines given to them in the assessment brief for each individual course (either by the course tutor or the technical team).

2. Students must name the file using the template [COURSE NUMBER]_[CANDIDATE NUMBER]_[YEAR].mov (e.g. 2nd year CINEMATOGRAPHY would be named MA2012_140999_2014.mov). Work in other digital forms such as still images and sound files need to be specified and students instructed accordingly, adopting similar naming format.

3. The file submitted to the server will be taken as the Primary Submission and will be the file marked by tutors and Visiting Examiners.

4. However, files do occasionally corrupt or other issues are experienced. Students must therefore create a Back-Up Copy of the Primary Submission in the same file format and with an identical file name. Students must copy this file to their own physical storage device, such as a memory stick or portable drive. **please note DVD+/R is not an acceptable submission format.

Students must check play back of both the Primary Submission file and the Back-up Copy prior to submission. It is the Students' responsibility to ensure both files function correctly and they should test playback on a machine other than their own prior to submission.

5. Sound design students will be required to produce both a 5.1 surround sound (formatted as an AC3 file in preparation for authoring in DVD Studio) and a Stereo file (formatted as an AIFF 48K file). You are free to use library sounds and location wildtrack/Foley as you deem appropriate. Whilst you may track-lay and build your design on your own laptop, you are obliged to copy all timelines and assets into the bespoke production space in time to mix the design in one of the 5.1 equipped edit suites.

6. Prior to the deadline the Primary Submission must be uploaded to the designated submission folder (to be identified via each individual course assessment brief) using one of the Media Arts Centre Macs. See Appendix A

7. Prior to the deadline the Back-Up Copy must be submitted to the Media Arts Office using the envelope and submission slip available from the Media Arts Office.

8. The Back-Up Copy will only be used if there is a fault with the Primary Submission. If the Back-up Copy still does not function, a mark of 0 will be awarded.

9. If the Back Up Copy plays but is in a different file format and does not follow the assessment submission requirements, marks may be deducted for improper formatting as appropriate.

10. Students can collect Back up Copy discs/memory sticks from the Media Arts office once the assessment is marked.

*The department takes very seriously the issue of providing actors with a copy of the film they worked on. They do not receive any payment for their services except travel expenses and so this is least you can do. In the past, directors have neglected to do this
and it reflects very badly on both the student and the department. We will treat this in the manner that College treats those with unpaid fees or library fines – You will not be allowed to graduate until the deficit has been made good.

Post- Submission

The department fully understands that by the time you submit the film, you will have had a hundred new ideas on how you might improve it, tighten it up and so on. These films are not just for assessment - they will also be the final piece of undergraduate work you will have completed for your professional show-reel. The department encourages all students to revisit their films to make all of those changes to the timeline or the sound design. Year 3 students will be given space and resources after hand-in to make those alterations so that you can make your show-reel as impressive as you can. We encourage you to do this work and start submitting to film festivals. And make it the best it can be for the End of Year show at the June Graduation.
Appendix A: Audiovisual assessment submission instructions

After completing an assessed piece of work, students must export a file using the submission guidelines given to them in the assessment brief for each individual course (by either the course tutor or the technical team).

Before the specified course submission deadline, students must do the following:

1. Export their work, in the specified format, using the naming template [COURSE NUMBER]_[CANDIDATE NUMBER]_[YEAR].mov – For example, 2nd year Moving Pictures would be named MA2012_140999_2015.mov. Work in other digital forms, such as still images and sound files, need to be specified and students instructed accordingly, adopting a similar naming format.

2. Check the playback of the Submission file to ensure there are no errors or technical issues. It is the Students’ responsibility to ensure their file functions correctly and they should test playback on a machine other than their own prior to submission.

3. Copy the Submission file to their own physical storage device, such as a memory stick, SD Card or portable drive. **please note DVD+/-R is not an acceptable submission format**

4. Copy the Submission file to the Submissions folder within the course unit’s Shared space. This folder is a drop box, so they can drop files into it but not see the contents, so it is imperative that they check the file works before putting it in this folder.

5. Obtain a receipt from Neil Smith (or other designated technician) to signify that the work has been uploaded correctly.

6. Hand in their storage device with their submission file, along with the receipt they obtained from the Technical staff, to the Media Arts Office. This receipt will be countersigned by a member of the Administrative team.

Individual staff members will have a portable drive for marking. They must bring this drive to the Media Arts Centre for one of the technicians to copy submitted work onto as soon as possible after the hand-in deadline. Please be aware that, at busy periods, this may not be able to be done as a while-you-wait service and the drive may need to be left for a short while. The USB/SD Card/Hard drive version that the students submit will be used if there is a problem with the file from the server. If there is a problem with both versions, or if the file is in the incorrect format, marks may be deducted. If neither files plays, a zero mark will be given.

Students must collect their memory sticks from the Department Office once the assessment is marked.

Any storage media not collected by the specified date will be erased and recycled.

Issued 1st September 2015